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American Art News

VOL. XIX. NO. 3.

Entered as second class mail matter,
N. Y. P. O., under Act of March 3, 1879.

NEW YORK, OCTOBER 30, 1920

SINGLE COPIES 10 CENTS

SPECIAL ANNOUNCEMENT

Owing to the continued high cost of printing production, paper and postage, it has been found necessary to advance advertising rates 25%, and unless these costs decrease by Jan. 1, 1921, next, it will be necessary to raise the subscription rate to \$4 a year and the sale price of individual numbers to 15 cents, as the journal is now being sent to its subscribers and sold at a loss.

All new subscriptions received before Jan. 1, next, will be entered at the present rate of \$3, and those subscriptions expiring before that date will be renewed at \$3.50. This advance of advertising and subscription rates is made with the greatest reluctance and nearly a year later than more substantial advances on the part of all other American periodicals.

DR. VALENTINER COMING

From a reliable source it is learned that Dr. Valentiner, late of the Metropolitan Museum and later of the German army, is soon to return to this country, ostensibly to compile a catalog of the Widener collection in Elkins Park, Philadelphia, and presumably to compete for one of the vacant American Museum Directorships such as that of Minneapolis, the curatorship of the Johnson collection in Philadelphia, or in default of his acquiring any of these posts, to take charge of one of the various museums projected in certain Western and Southern cities. The return of Dr. Valentiner will be a surprise to the American art world.

RARE SUNG PIECE FOR LONDON

A special cable to the New York "Herald" from London says: "A specimen of the celebrated Chun ware (Sung) has been acquired by the Victoria and Albert Museum as a result of the generosity of subscribers, substantially aided by the British National Art Collections Fund.

Hitherto in England this beautiful ware could be studied only in private collections. This new addition to the treasures of the nation is a shallow bowl with three small feet, and round the side a row of studs in relief.

LENNIE DAVIS'S NATTIER

The portrait by Nattier reproduced on this page was brought into France before 1914 and luckily cannot be classé, as it certainly would have been otherwise. The portrait is of Mme. Henriette de France, like the one at Versailles, but is finer than that and signed, which the Versailles picture is not. Mr. Lennie Davis of Paris bought it for 800,000 francs from a famous collector. M. de Nolhac, curator of the Versailles museum, mentions in his biography of Nattier that the King, the Queen and different royalties asked him to paint replicas of his different portraits himself, and this is the reason why pictures by Nattier representing the same subjects, but variously dated, are frequently met with.

The picture is one of the "fullest" ever painted by Nattier. Seven and a half by six feet, it shows the pet daughter of Louis XV, who died, to his great grief, when only 24, in a gorgeous red and gold brocade dress, at her favorite occupation, playing the cello. The first picture was exhibited at the Salon of 1755, where it was given the place of honor, after having been painted at the Queen's request in the space of twelve days after her daughter's death. Subsequently it was sent back to Versailles, where it was hung, splendidly framed, in the apartments occupied by Mme. Adelaids which the King was accustomed to visit several times a day. Later Nattier was asked to paint an exact replica for the royal picture galleries at Versailles. This was completed in 1756, the date accompanying the signature in the picture owned by Mr. Davis. It has belonged alternately to Prince Sciarra and Messrs. Charles Wertheimer and E. C. Hodgkins.

A ROYAL GIFT

Claude Monet has just made a present of twelve pictures from his celebrated "Cycle de Nymphæas" to the French nation. For the opening of the sessions in the Chamber of Deputies the government is considering a scheme for the construction on the grounds of the Hotel Biron, now the Musée Rodin, of a special pavilion for the presentment of these beautiful works. The French nation and connoisseurs in general will be gratified by this generosity of the great artist, for the State would probably not have thought of purchasing the pictures until they had reached fabulous prices, according to its usual practice, as in the case of the Courbet picture and in numerous other instances which could be named. Perhaps M. Monet, encouraged by this devotion of a special pavilion to his work may be induced to add to his Nymphæa series some of his haystacks, Rouen Cathedral, Thames and Venice series. Otherwise the Monet collection may never exceed the twelve pictures offered by the artist, unless, of course, some wealthy donator is good enough to come forward.

KAHN BUYS WAR PAINTINGS

A special cable to The N. Y. World from Paris, says Mr. Otto H. Kahn has just bought a collection of paintings by French soldiers of the recent war. After showing them in Paris he will take them to N. Y. He gave the order for them last Spring to Louis Thomas, French journalist.

The artists represented are Jacques Simon, severely wounded in the war; Paul A. Laurens, William Malherbe and MM. Beaumont, Seevagen, Charvel, Mestrallet, Duhermoz and Ott.

LEONCE BENEDITE HERE

Lately arrived in this country, where he comes to talk on art to students of the leading art schools, is M. Leonce Benedite. With him came his daughter, Mlle. Rosa Benedite.

M. Benedite is director of the Luxembourg in Paris. He is a lecturer and writer of distinction on art subjects.

He was born at Nîmes, where he received his education. He is a chevalier of the Legion of Honor and president of several societies of painters and engravers, including the Society of Parisian Painters.

THE AUTUMN SALON

Paris, Oct. 20, 1920.

The Autumn Salon this year is a bright one. Although it may be the logical outcome of previous manifestations, it shows great changes in outlook. Artists seem to have made up their minds that the "object of art is to provide delectation" as Nicolas Poussin said. All the better artists have yielded to this view, which is expressed, albeit accidentally—if there is such a thing as accident—even in the retrospect. One feels a new current is moving in the French art world, or perhaps that certain undercurrents have risen to the surface and are sweeping all before them.

The colorists, the "decorators" (and this term is used in a peculiar sense, implying, except in the case of a Gaudissart, negations rather than affirmatives), yes, those who are not averse to a touch of caricature or humor (like Van Dogen, Matisse, Marval, Mare) lead the way to a most numerous following. Certain critics will deplore this tendency. It will impress them as frivolous and superficial. The orgy of color it entails may disturb them also. They should at once be directed to the Fauconnet retrospective show, which proves how a method may be carried to its climax. On the other hand the collection of Renoirs will strengthen their pessimism unless they remember that they were painted during his decline, and so cannot be taken as representative. The friends of Carrière mourn the absence of his influence. One looks for his impress, in vain, in these rooms where even blithely pious Maurice Denis indulges in a Bacchanalia of gigantic dimensions and riotous color. The war has loosened the reins in every direction. No amount of earnestness served to solve the new problems which it brought into such bewildering evidence, so the attitude is "away with all earnestness" and "let skill take the place of endeavor." Carrière has become a gloomy bore. I doubt if his name, revered in this milieu fifteen years ago ever occurs to any one here now. No one is more obsolete. More unluckily so are others: Van Gogh, Seurat, Lautrec, Monet, etc., etc. There is a horror of erring seriously, pedantically. "Better skim the surface than scour the depths and lose one's way." From a one-time laboratory the Salon d'Automne has become a great flower, not to say a pleasure garden. The witticism that "nothing is more out of date than the modern" is proved by the absence of "cubists" who seem to have died a natural death (they are at the stage when they are explaining themselves, an antemortem symptom always), while "Dadaism" has been stowed away under the staircase.

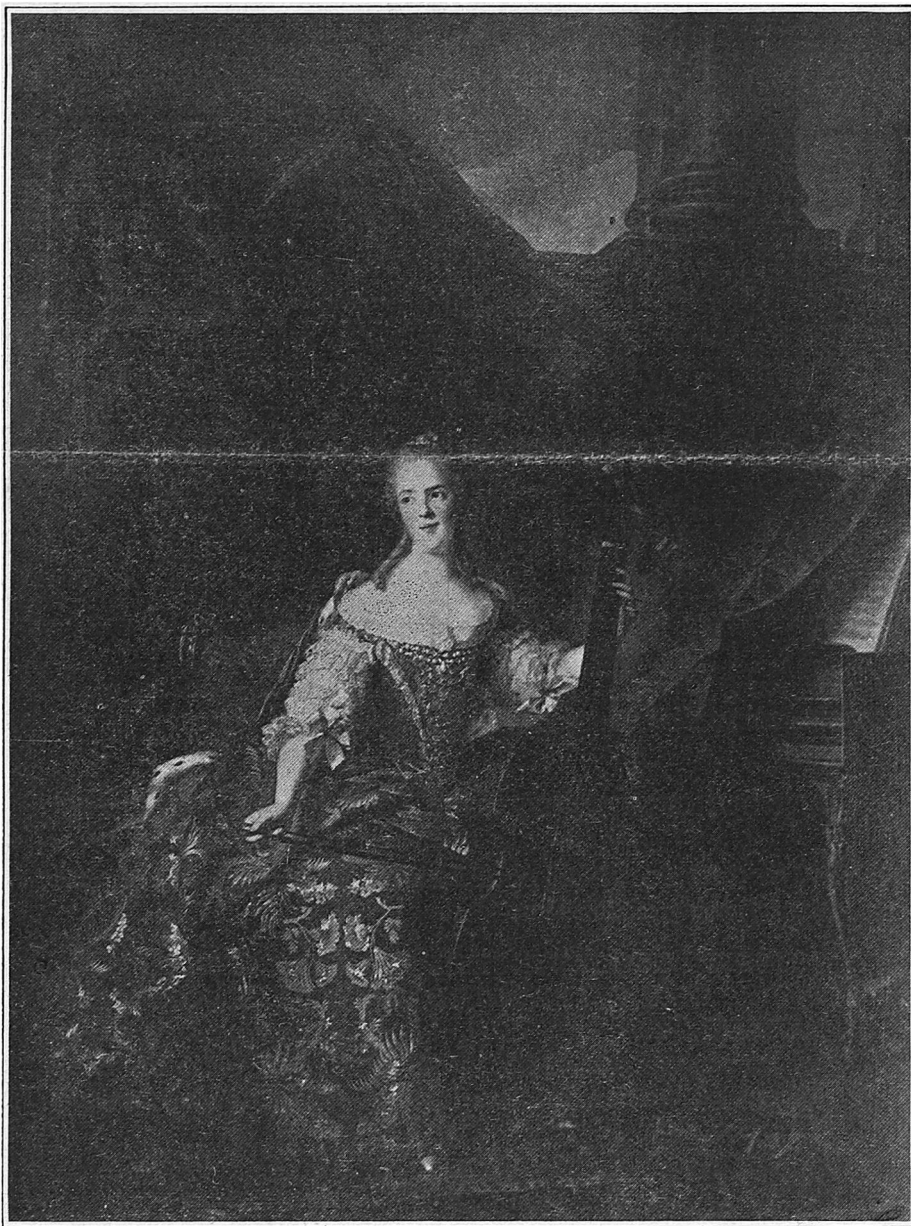
A Concert of Echoes

The impression gathered at this Salon is that all these contemporaries influence one another. It is a great concert of echoes and re-echoings. Is this due to the fact that the Museums have been closed so long? Now the Louvre is accessible again one will see what the effect will be. Meanwhile every notable artist finds a ring of flowers. Does this announce a return to "schools"? I am inclined to think it does. Of all the deceased men, Cézanne is still the dominant influence, though not by any means ubiquitous. Of Gauguin and Van Gogh there are but the faintest reminiscences. This is the fruit of pre-Vernissage notes before the sculptures or the decorative arts, very significantly displayed, were ready for view.

Van Dongen's Portraits

Van Dongen has three portraits, one of the socialist Rappoport, in which the great Franco-Dutch master's gifts have little opportunity, and two of women, one of which should be in the Louvre. The trick of enlarging the eyes and sending sparks out of the gems, is inconsistent with the deep knowledge evidenced in this remarkable, epoch-making work, showing a lady in white evening dress with a rope of pearls around her neck, painted with a skill beyond description and only comparable with the white swansdown in a certain portrait by Ingres in the Louvre. The other is of a tall beautiful girl in bathing dress set against a ground of sea with boats. These three pictures are among the sensations, both for artists and the "man in the street." Gaudissart takes rank with the great still-life painters of the late 17th century with an immense flower-piece, painted in distemper, an astounding feat in wonderful taste. Matisse has a large picture of figures in a room against an open window. One "walks through" this but it is to affiché. Marval is in her exquisite soprano key. Flandrin has a scene in the Bois with horsewomen and figures of fine, if somewhat too dainty, effect.

(Continued on Page 2)



HENRIETTE DE FRANCE
Nattier (signed)

Owned by M. Lennie Davis of Paris

INDEPENDENT ARTISTS SHOW.

The Society of Independent Artists, whose headquarters are at 1947 Broadway, announces through its secretary, A. S. Baylinson, that the fifth annual "No jury-no prizes" exhibition will be held, as for the past two years, on the Roof Garden of the Waldorf-Astoria hotel, Feb. 26-Mar. 23, 1921. Sculptors will be permitted to place four works each at the display. The dues of members, payment of which is requested before Dec. 31 next, owing to the fact that the last exhibition was the first to make a financial success (How about the Armory Show?) and left a substantial balance in the treasury, have been reduced to \$8. Painters will be allowed to exhibit two works each. The Society membership has increased this year by over a fourth, and the attendance at the exhibition last Spring more than doubled.

THE VENICE EXHIBITION

The number of works by Italians submitted to the Jury at Venice this year was 1,127, signed, by 484 artists. Of these 175 were admitted with a total of 272 works, i. e., approximately 24% instead of 13% the previous year. This year's exhibition was unfavorably viewed by the clergy, whom the Venetian patriarch commanded to prevent their parishioners from visiting for the alleged reason that numbers of pictures were not in conformity with Christian teaching. This proved, of course, the best of advertisements, many people going to the exhibition just to discover which might be the "indexed" pictures. One newspaper expressed the opinion that it might be more advisable to hinder access to the Vatican galleries where there is more cause to disapprove numerous Adams and Eves "before the Fall."

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THE AUTUMN SALON

(Continued from Page 1)

fect. Mauchaud is, with Van Dongen, one
of the very few portrait painters and is aus-
tere almost to the point of bareness. Com-
pared with them Ottmann (and many an-
other) is a voluptuary, as Renoir was, com-
pared with Cezanne. Segonzac remains true
to his deep bass note. He is always much
in earnest, far more so than Vlaminck and
others.

A Modern Watteau

Bissiere is a modern Watteau, who owes
something to the earlier Picasso. He will
probably do some good things yet. D'Es-
pagnat, Laprade, Camoin, Bethow, Picart
and le Doux paint the figure or put it in
landscape. Dorignac paints and draws the
figure, destitute of any background. Paul
Vera has taste and discernment. Ekegardh
is both a landscape and flower painter.
Edith Seely's work is clever and extremely
nervous. Her children against a merry-go-
round attracts many a painter's admiration.
Another Englishwoman, Mabel Harison,
who has worked in Tunisia with profit, has
been well hung, an honor also given C. M.
Gihon, the American. Lewitzka has no rival
as a portrait painter. Mme. Peugniez' nuns
and children in a convent garden is a com-
position and a painting, and thus entirely
fulfils the promise of her picture at the Salon
and brings her into the first rank of women
painters.

It is work whose thrill has not been
checked by the severe critical test imposed
upon herself by the artist. A "Descent from
the Cross" by Herbert Stevens shows simi-
lar qualities, less ingeniously. Beneath
these two pictures, Marcel Lenoir has an
"Annunciation," painted in fresco. Charles
Guerin seems to have repudiated his genre
work of yore, probably in favor of the "no
literature" theory, and has returned to it on
a larger and looser scale. Louis Charlot is
sound and honest. Andre Jolly has for-

saken Brittany for Corsica. He is an artist
with determination. Ouvre's medium is ad-
mirably adapted to portraiture. M. C. Lloyd's
flowers, Zingg's plein airs, Tobeen's still
life, Warquier's designed landscapes, La-
boureur's etchings, the new colors Massoul
has found for his pottery, and the still lifes
of P. Gerard are works to be noted.

Some Notable Sculptures

I came too early for the sculpture. The
hugeness of a horseman by Descovic seemed
justified. I recognized a poetic Swiecinski,
seen last season at Brunner's, and a Leda
by Mme. Yvonne Serruys. Upstairs animals
and portraits in black and green granite, a
medium seldom used since the Egyptians,
demanding great perseverance and the sur-
est skill, warranted the promotion of a young
Spanish sculptor, Mateo Hernandez, after
a first participation in the Salon last year.
An "Eve" by John Lundquist shows origi-
nality.

M. C.

Works by Boutet de Monvel

A collection of paintings, watercolors and
drawings by the French artist, Louis M.
Boutet de Monvel, is shown at 668 Fifth
Ave. The collection was brought over from
France by Mrs. Cornelia Sage Quinton,
Director of the Albright Gallery, Buffalo,
where it was shown last summer and early
autumn, and was described in the ART
NEWS. The paintings comprise some 31
subjects academic in conception, although
typically well drawn. The charm of the
exhibition, however, lies in the series
of watercolor drawings describing the
life of Janne D'Arc, a number of
which have been purchased by the Rochester
Museum. The delicate handling, expression
and general composition of these small
works show the man's greatness as an artist
and his sympathy with his subject.

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Winold Reiss has been commissioned by
the Rivoli and Rialto Theatre managers to
proceed to Mexico to make stage settings
for them. While in Mexico he will make
studies also of native types. He recently
returned from a sketching expedition among
the Blackfoot Indians. His studio is at 4
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LONDON LETTER

London, Oct. 20, 1920.

The sporting picture, so long neglected by English painters, seems to be once more coming into its own. At the Eldar Gallery, Great Marlborough St., Algernon Newton is holding an exhibition of some extremely able watercolors on sporting subjects, the race-horse intriguing him greatly. He evinces considerable skill in the seizure of the gay color and stimulating detail that go to make up a scene at the race meeting. Considering what opportunities the course gives the artist in so many different directions, it is remarkable that so comparatively small advantage is taken of them by the modern school. Mr. Newton shows what remarkably good use is to be made of them.

Sheldon Tapestries

Nov. 12 has been fixed for the sale at Sotheby's of the eight important Sheldon tapestries belonging to Mrs. Whitmore Jones and issued from the Sheldon looms in 1595. Of these, four have for their theme episodes in the life of Judah, initials of the various members of the Jones family being worked into cartouches in the designs. Other interesting tapestries will appear in the same sale.

Epidemic of "Finds"

There has been quite an epidemic of late of reported "finds." One has been of a Velasquez, supposed to have been detected beneath another painting superimposed, and of similar date. The curious thing is that in many instances these reports stand self-condemned, for it is obvious that if the paint of both pictures is of the same age, the means that would remove the one, would also affect the other. Again it is noticeable that in the majority of these cases, the name of no accepted "expert" can be quoted in defence of the supposition. All manner of amateurs are said to have interviewed the work but never one that has any authority to speak on the subject! Often it is the presence of a fine frame of the period, on which the supposition is based, and it not infrequently happens that the frame in question is of considerably more value than the picture itself. But the story makes good journalistic copy and the work in question receives (especially in the "silly season") a good deal more publicity than many a better picture.

While on the subject of the disclosure of old paintings beneath those of more modern date, it is of interest to note what valuable work is being done at present by means of the agency of X-rays. Since these rays pass with differing degrees of ease through various metals, it follows that they would be similarly affected by paints, into the composition of which these metals enter, so that the radiograph might thus easily reveal the existence of a painting, carried out in pigments of certain constituent elements. In regard to old books and bindings X-rays have many a point of interest to reveal. Before the invention of millboard, it was usual with binders to form their covers from any odd scraps of paper available, and it has been proven possible, by the help of these rays, to identify these pieces of paper in a number of instances, as belonging to Mrs. and prints, antedating the book of which they now form the cover, by many years. Some valuable and interesting discoveries have been made in this manner, missing portions of valuable documents having been successfully traced. It can easily be recognized what a potent force for unearthing lost fragments this method may become. L. G-S.

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GERMAN ART NEWS

Berlin, October 10, 1920.

In December, 1919, 751 doublettes from the Saxon State Collection were sold at auction by the Lepke house and this month another sale, again conducted by the Lepkes, of 1759 doublettes, porcelains from the Johanneum, and arms from the Gun Gallery, will take place in Dresden. There are oils in the sale, some Kaendler and Kirchner monumental animal figures heretofore only to be seen in Dresden, and also a lot of Böttcher porcelain, tall Chinese vases from about XVII century as well as XVI century Japanese porcelains and Italian Faïences. The collection of Chinese and Japanese porcelains has 1,300 numbers. Only those objects will be sold, of which at least two duplicates exist. There are four pastels by Rosalba Carriera (1675-1757), three examples of the Dresden Court Painter Dietrich (1712-1774) and a landscape of the Venetian Marco Ricci (1679-1729). Some 70 XVIII Century carved ivory objects from the "Green Arch" will be sold but the historical objects will not be touched.

The chief reason for these sales is the necessity of obtaining monies for the governmental art institutions. It had been thought that parts of these collections were the private property of the Royal House and that the Ministry was not competent to act without an understanding with the former King. This is, however, not in accordance with the old Saxon constitution of 1831 in which the royal collections and the "Green Arch" are stated to be the property of the Royal Family Fief, but "inseparably connected with the country." Accordingly, the former reigning house can only claim damages. Other German cities—Cologne, Stuttgart, Frankfurt a/M—are also forced to sell objects from their museums. On the other hand, all pictures in the art galleries of the former King William VI of Wurtemberg and many valuable objects in the "Krongut" and state collections and, finally, many pictures owned by the former Prince William of Hesse can be sold.

Reorganization of German Museums

The revolution has brought men to the front well aware of their duty to make the large undivided art collections available to the public. For this reason it has been necessary to remove a good deal of trash which, through tradition, inclination, or favoritism, had been placed beside the good in these collections. Works of art are the common property of the people. Herr Ludwig Justi, manager of the National Gallery, has carried out the work of reorganization in that institution, which has been arranged so that for the first time the respective floors have uniform groups of certain periods. On these floors each room is devoted exclusively to one subject. The advantage of this arrangement is that it affords clearness for the uninitiated, who are thus enabled to form an idea of the various groups and epochs without being confused by the amount of material as heretofore. Much room has been gained by placing modern art in the former Crown Prince's palace, while war scenes and portraits of famous generals and scholars only of historical interest have been placed in the room with the collection of weapons and in a newly established collection of portraits. Two small guide-books to the collections of the Crown Prince's palace have been prepared by Herr Justi which contain many valuable hints for the visitor of art collections.

A Northern Painter

The affinity of German and Northern art can be traced back hundreds of years and is still very marked. The Norwegian painter Eduard Munch has in Germany, and especially in Berlin, a circle of greatly interested admirers who planned a complete exhibition of his works in this city for the coming winter. Interest in art is so keen in Germany, despite all economic difficulties, that it even surmounts these, but the planned display cannot be held owing to unfavorable conditions. The cost of transportation especially is so great, with the present unfavorable rate of exchange, that the promoters have been obliged to give up their plan.

SAN FRANCISCO

An exhibition of old masters is now on in the Palace of Fine Arts. Arrangements for the display were made by Director J. Nilsen Laurvik on a recent trip to N. Y. The exhibition includes examples of early and renaissance Italian art, as well as Flemish, Dutch, Spanish, French and English, art of the 18th C. Tintoretto, Veronese, Bronzino, Teniers, Van Orley, Rubens and Van Dyck, Rembrandt, Nicolas Maes, Cuyp, Ruisdael and van Goyen are all well represented as well as Goya, Zurbaran, El Greco, Watteau, David, Duplessis, Gainsborough, Lawrence, Reynolds and Romney.

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PARIS LETTER

Paris, Oct. 20, 1920.

The French Pacca law is still the dominant topic in the minds and conversation of the Paris art dealers. None are satisfied with it, while some find it impossible to put up with in its present form and are waiting for new modifications before packing up to depart for London or Brussels. "What a golden-egg-laying-hen the French Government is killing, it does not stop to consider," they say. To boycott the dealers means to boycott the collectors, and to practically close the frontiers to art-loving foreigners.

"What are the rare treasures of which France has been despoiled of late years?" dealers ask. "Is not the best of its schools in every phase of art represented, and fully so, in its crowded, numerous museums. What does the foreigner glean, but the neglected ears fallen from a long-gathered harvest? As to the taxation imposed upon works whose exodus is authorized, the formality, alone, not to speak of the figures, suffices to discourage purchasers." One dealer, who showed me a fine old Spanish picture, said to me that, normally, it would have gone straight into the possession of one of his customers, a great collector of the Spanish masters, but that he had most sorrowfully refrained from acquiring it simply because it annoyed him to be hampered by the new regulations, and he added that he was reserving his money for pictures he knew of in London.

Here we have, on the one hand, therefore, people who spend money in the country and who are a permanent source of revenue, and others, if temporary visitors, but constantly returning, all turned out of France as were the industrious Huguenots, holders of so many secrets in art and crafts, following the revocation of the Edict of Nantes.

Many impoverished noblemen, elderly "rentiers," whose incomes, frightfully curtailed since the war, who have been accustomed to consider a family portrait, and old piece of furniture, as part of their estate, are prevented from changing these into the cash they stand in such dire need of, for French collectors are rare, while most of those who do collect are dealers in disguise, buying to speculate in anticipation of the foreign purchaser whom the French Government is so thoughtlessly discouraging.

Art Dealers Not "Profiteers"

Ill informed, the Government imagines that picture dealers are enormous "profiteers," who only make money. It has not occurred to the Government that they also spend it and in the country. Mr. Lennie Davis, for instance, dealer in the Place Vendôme, is seriously thinking of moving to Brussels and London, in which case his gallery will probably become a jewelry store, a dressmaking establishment, a restaurant or a cinema, trades which also "make money," but which the French Government views more leniently than art dealing. Mr. Davis says the law will completely ruin the trade and that he has not sold one picture since its proposal.

Museum of Decorative Arts

American tourists in Paris should not omit to visit the Musée des Arts Décoratifs so hidden away in the Pavillon de Marsan, that part of the Louvre opening on to the Rue de Rivoli. As it exists only since 1905, it is not as well-known as it should be though its collections represent a value of some forty million francs. The ground, first and second floors, are given over to French arts and crafts, the third story showing those of foreign origin. Specimens of weaving, lace, tapestries, velvets and so on, such as are displayed in London at South Kensington, are a remarkable feature of this museum whose collections commence with the Middle Ages to end with the nineteenth century. The classification being chronological, the visit is particularly instructive and the sets of Moustiers, Rouen and Nevers ware have not their equal in the country. The same Museum preserves the exquisite lacquer-ware from Mme. de Pompadour's mansion.

A magnificent library of works and prints reproducing the decorative arts from all over the world in connection with this Museum is one of the best managed here.

François Desportes

With the revelation of his works at Beauvais, François Desportes, painter to the Court of Louis XIV and keeper of the royal ménagerie, comes into his own. Whether an earlier divulgence of the 150 pictures, which were hidden away for over a century at the Sèvres porcelain factory, would have brought as much admiration to this artist is a mystery to which there is no answer. There are periods propitious to certain enthusiasms in art, and it is probable that mere publicity would not have sufficed on a previous occasion to excite the interest aroused by the initiative taken by M. Ajalbert, director of the Beauvais tapestry factory.

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Desportes, hitherto known chiefly for his "portraits" of pet dogs, was born in 1661. Nicasius transmitted to him the traditions of Jean Fyt, who died the year of his birth, and of Snyders whose death occurred four years before. Present-day critics compare the lustre of his coloring with that of Rubens, the honesty of his methods with that of Chardin and Le Nain, his spiritedness with Delacroix, his delicacy with Corot, and it is even suggested that a premonition of Cézanne and Matisse may be detected in some of his pictures of landscapes and birds, for he could be as synthetical as analytical, as bold and free as minutely studious, substituting the vision of the naturalist for that of the artist pure and simple as his purpose required. Desportes died in 1743.

The question now arising is, what is to become of these works? Should they be kept together in their present order or should they be distributed among the different museums in the country beginning with Louvre for the more important ones? It is a problem affecting many art-works and is analogous to the one concerning their restitution to their original environment, and which is raised by the return on the part of the Belgian government of Veronese's *Juno* to Italy.

Late Art Notes

The painter Charles Cottet's name has been given to a chapel built on the extreme end of a jetty at Camaret, Brittany, which has one of his pictures: "The women of Camaret weeping over their chapel destroyed by fire."

M. Edouard Jonas, president of the Chambre Syndicale de la Curiosité, has just received the insignia of the Legion of Honor for his services in saving works of art from threatened destruction by German air-raids and gun-fire, and the restitution to France of art-works removed to Germany by the enemy during his occupation of the country. M. Albert Tirman who has paid several official visits to the United States and represented France at San Francisco has been promoted to the rank of Commander of the Legion of Honor. That excellent painter, Mlle. Henriette Tirman, is his sister.

Among artists who figured on the last Honor list were M. Desvallières, Renouard, Landowski, Delaherche, promoted from knights to officers as were also M. Léonce Bénédict, the curator of the Luxembourg. A most important and rare collection of relics in gold, glass and earthen-ware found in Crimea is at present temporarily on view in the Louvre (Salle du Sacre). Most of these discoveries were made in a Gothic sepulchre of the 3rd century A. D. and give a complete idea of the decorative arts as practised between the Grecian era and the Barbarian invasions.

Drawings by Th. Rousseau, Carpeaux and Daubigny were bought for the Louvre at the recent Beurdeley sale.

M. Ségonin succeeds the late sculptor Marquette as professor at the Ecole des Beaux Arts in the lady-students sculpture class.

M. C.

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AMERICAN ART NEWS

Entered as second-class matter, February 5, 1909,
at New York Post Office under the Act,
March 3, 1879.

Published Weekly from Oct. 15 to June 1 inclusive.
Monthly from June 15 to Sept. 15 inclusive.

AMERICAN ART NEWS CO., INC.
Publishers

15-17 East 40th Street
Tel. 7180 Murray Hill

JAMES B. TOWNSEND, President and Treasurer,
15-17 East 40th Street

REGINALD TOWNSEND, Secretary
15-17 East 40th Street

SUBSCRIPTION RATES

YEAR, IN ADVANCE	\$3.00
Canada	3.35
Foreign Countries	3.75
Single Copies	.10

WHERE ART NEWS MAY BE
OBTAINED IN NEW YORK

Brentano's - - - - - Fifth Ave. and 27th St.
E. H. & A. C. Friedrichs Co., 169 W. 57th St.

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Brentano's - - - - - F and 12th Streets

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Vol. XIX OCTOBER 30, 1920 No. 3

CHANGE OF ADDRESS

When a change of address is requested,
both the new and old address should be
given. Two weeks' notice is required for
changing an address.

APPRAISALS—"EXPERTISING"

The "Art News" is not a dealer in
art or literary property but deals with
the dealer and to the advantage of both
owner and dealer. Our Bureau of "Ex-
pertising and Appraisal" has conducted
some most important appraisals.

SPECIAL ANNOUNCEMENT

Owing to the continued high cost of
printing production, paper and postage,
it has been found necessary to advance
advertising rates 25%, and unless these
costs decrease by Jan. 1, 1921, next, it
will be necessary to raise the subscrip-
tion rate to \$4 a year and the sale price
of individual numbers to 15 cents, as
the journal is now being sent to its sub-
scribers and sold at a loss.

All new subscriptions received be-
fore Jan. 1, next, will be entered at the
present rate of \$3, and those subscrip-
tions expiring before that date will be
renewed at \$3.50. This advance of
advertising and subscription rates is
made with the greatest reluctance and
nearly a year later than more sub-
stantial advances on the part of all
other American periodicals.

Robert Fischhof—In Memoriam

The Croix de Chevalier dela Legion d'
Honneur has recently been awarded, in
memoriam, to Lieut. Robert Eugene Fisch-
hof, son of M. and Mme. Eugene Fischhof
of Paris, and grandson of the venerable M.
Charles Sedelmeyer, with the following
touching tribute: "At the attack of Aug. 18,
1916, Lieut. Fischhof was wounded in the
thigh at the moment when at the head of
his division he had attained the object of the
ordered offensive, and was killed during
his transportation to the Relief Hospital.
He was cited for his bravery."

He was sous-lieutenant in the mixed regi-
ment of Zouaves and Tirailleurs, formerly
a cavalry officer, but transferred, by request,
to the infantry. An officer of great
moral valor his courage was proven by his
conduct during the offensives of July and
August, 1916 (Battle of the Somme).

AS TO THE OUTLOOK

The art world of America has been
playing a waiting game this Autumn,
and artists, collectors and dealers have
been marking time and enjoying more
leisure than usual, even in the early
season, aided by exceptionally warm
and beautiful weather, while the Presi-
dential campaign has pursued its
course, with its accustomed disturb-
ance of business, and even social life.

We have fortunately grown accus-
tomed with our unfortunate recurrent
quadrennial President election disturb-
ance of business, to a necessarily
quiescent period during the political
campaign, while the politicians rage
and the public is distracted, but this
Autumn the unsettled conditions of
life that prevail the world over have
added to the normal business depres-
sion, and these will, we fear, persist,
no matter how next week's elections go
—for some time to come. It would be
unwise, therefore, to even attempt to
predict the chances of the art season,
which after the elections, should open
in earnest.

There are hopeful signs of a good
season, many private sales are pending,
many good art works have been
brought over from Europe and others
are on the way, there have been no
failures in the art trade, and the deal-
ers' galleries have had many visitors,
even during the past few weeks of out-
door weather. There is undoubtedly a
goodly amount of money in the coun-
try, even with a general curtailing of
expenditures and the continued high
prices of food and housing, awaiting in-
vestment in good works of art. So the
outlook, if not brilliant, is hopeful.

WORCESTER'S WINSLOW HOMER

Through a regrettable error in the caption
relating to the fine example of Winslow
Homer "Breaking Wave on Shore Line,"
recently purchased by the Worcester Mu-
seum, under the reproduction of the picture
in the ART NEWS of Oct. 16 last, the name
of Doll and Richards, of Boston, who sold
the work to the Museum, was omitted, and
the credit due the old and well-known house
for the securing of such a superior example
of the modern American master's work was
not given.

DEALERS' NOTES

Mr. A. M. Reitlinger, Director of the ex-
hibition of modern French art, to open next
week at the Museum of French Art, 599
Fifth Ave., arrived from Paris Tuesday last
on La Savoie and is at the Biltmore.

Mr. Joseph Durand-Ruel will sail with
his family from Havre Nov. 14 next.

Mr. Felix Wildenstein, of E. Gimpel and
Wildenstein, is due on his return from Paris
next week.

Mr. Dudley Tooth, son of Mr. Arthur
Tooth, has arrived from London and is at
the Tooth Galleries, No. 709 Fifth Ave.

ARTISTS' NOTES

An oil portrait of the late Whitelaw Reid
by the Scottish painter, Sir George Reid,
presented by Mrs. Reid to his alma mater,
Miami University, was unveiled at the open-
ing of the university Sept. 16 last.

The Carnegie Institute, Pittsburgh, has
purchased Albert Groll's "Spring Time on
the Desert, Arizona" for its permanent col-
lection.

C. M. Nevinson, the English artist, accom-
panied by Mrs. Nevinson, arrived from Lon-
don on the Philadelphia last Tuesday. Mr.
and Mrs. Nevinson are at the National Arts
Club. The artist will hold an exhibition at
the Bourgeois Galleries, to open Nov. 13.

Campbell Phillips' recent portrait of Hon.
Carter Glass, Secretary of the Treasury, is
on view in the lower window of the Milch
Galleries. The work is done in his usual
able manner and is an excellent likeness. It
is intended for the Treasury Dept. at Wash.

OBITUARY

Gen. Rush C. Hawkins

The sad and sudden death, through his
having been struck by a motor car in Fifth
Ave. in front of his residence at No. 47 on
that thoroughfare Sunday night last, of Gen.
Rush C. Hawkins, the famous commander
of Hawkins' Zouaves in the Civil War, at
the advanced age of 90, removes not only a
remarkable personality, vigorous to the last,
but an art patron of knowledge and distinc-
tion. The obituaries of the brave man gone,
in the dailies, devoted little attention to the
art side of his long and active life, but few
American collectors of note were unaware
of the debt owed to Gen. Hawkins for his
consistent patronage of the arts and his per-
sistent combatting of fraud and evil in the
art world. As the American Commissioner
of Fine Arts at the Paris Exposition of 1889,
he acquired a wide and deserved reputation
for taste and discernment, and made a most
efficient official. Never has the United States
been as well represented in the department
of art at an International Exposition.

Gen. Hawkins devoted much of his time
to the care and upbuilding of the Annmary
Brown Museum in Providence, R. I., a memo-
rial to his wife who was Miss Ann Mary
Brown of that city. He had an exceedingly
good private collection of pictures, among
them several superior examples of the early
American masters.

The dead General was an unusually hand-
some man, even in his last years, tall and
well built, and always maintained his mili-
tary bearing. Possessed of the courage of
his convictions he was a good fighter and
never shirked a controversy. This quality
made him greatly respected by his friends,
among whom the Editor of the ART NEWS
was proud to be enrolled, even when they
differed with him in judgment.

Gen. Hawkins was born in Pomfret, Vt.,
Sept. 14, 1831. He was educated in common
schools and later admitted to the bar, but
did not practice. He was in the army in
1848 and again during the entire Civil War,
when he commanded the Ninth New York
Volunteers, better known as the Hawkins'
Zouaves, in the latter part of the war be-
coming brevet brigadier-general.

In 1860 he married Ann Mary, daughter
of Nicholas Brown of Providence, R. I. He
was in the N. Y. Legislature in 1872. He
was an officer of the Legion of Honor of
France.

Gen. Hawkins was a collector of books,
as well as pictures, especially those relating
to the early history of printing and wood en-
graving in which subjects he was deeply in-
terested. He wrote several books, "Titles
of First Books from the Earliest Presses,"
"Better Than Men," "Assassination of
North Carolinians for Serving in the Union
Army," (1897), "Corlears Hook in 1820"
(1905), as well as pamphlets and magazine
articles.

H. W. Bolton

Hale Williams Bolton, 41 years old, a well-
known artist of Dallas, Texas, died there
recently. He was born at Fredericksburg,
Iowa, Sept. 27, 1879. As early as his ninth
year he showed a decided talent for drawing
and painting. He was first a student of
Mme. Marcossone, and later a student at
the St. Louis School of Fine Arts. Completing
his course there, he was sent to
France and Holland, where he was a pupil
of several modern masters. He was known
as America's greatest landscape artist (ac-
cording to the Dallas newspapers), and won
several medals in art exhibits in different
cities of the South. He was the possessor
of the Tri-State Fair medal, won in Ten-
nessee in 1913, won the Woman's Forum
medal in 1918, and was awarded a medal at
Galveston in 1915.

Alfred Swinton

Alfred Swinton died Oct. 3 last at his
home in Hackensack, N. J., aged 94. De-
scendant of a family that held the baronetcy
of Swinton, he came to America from Lon-
don at an early age, making his home in the
early seventies at Hohokus, N. J.

During his long career he was in profes-
sional contact with Harper Bros., and was
well known for his drawings and paintings
on Civil War subjects. He is survived by a
daughter, Marion Swinton, also an artist.

MUSEUM FOR MORRISTOWN

Morristown, N. J., will have a \$400,000
museum fund and receive free the "Vail
house" if the town is able to raise \$200,000
within two years. Trustees of the Theodore
N. Vail estate have made public a provision
of the will which calls for the establishing
of the museum fund, \$200,000 of which is to
be given by the Vail estate if the town raises
an equal amount.

Many of the art works acquired by Mr.
Vail, subject to Mrs. Vail's choice, will be-
come public property and be installed in the
museum.

KANSAS CITY MUSEUM

The city has just purchased a 40-acre tract
on the hilltop in front of the station and in
the heart of the town as an art centre. Ap-
proximately \$500,000 will be the first unit of
an Art Museum, and \$2,000,000 into a highly
artistic memorial, in honor of the soldiers
of the Great War.

CORRESPONDENCE

The Late W. H. de B. Nelson

Editor AMERICAN ART NEWS,
Dear Sir: The death of my friend William
H. de Beauvoir Nelson prompts me to add
a word to your beautiful tribute of Oct. 16.
All that you say of him is well said, and
with great reserve, rather than with lavish
praise. More, however, should be said, I
think, in reference to his ability as a water-
colorist and to his exquisite personal taste.

During his stay at the Summer School
of the Pa. Academy he executed some
beautiful watercolors which we all greatly
admired, but we admired even more the skill
with which he sought and found beautiful
points of view in that truly beautiful neigh-
borhood. Many of the nooks and corners
he discovered were quite unknown to us,
even though we felt entire familiarity with
the scenery. He seemed to have an innate
knack of picking them out, and his judg-
ment was infallible, and it may be interest-
ing for your readers to know that some of
the points of view which he selected will be
especially cared for and treasured because
he seemed to be the first to discover them.

During his stay at the Summer School
his genial and lovable nature endeared him
to the students of the Academy, so that he
became a universal favorite, and an inspira-
tion to each of them, and, indeed, when he
went forth upon his rambles he had as large
a following as the duly appointed members
of the faculty. We shall all miss him very
much.

Yours very truly,

John Frederick Lewis.

Philadelphia, Oct. 25, 1920.

Bavarian Abbot Exculpated

EDITOR AMERICAN ART NEWS,

Dear sir:
In the August issue of the AMERICAN ART
NEWS I found a story concerning "Monastic
Smugglers," charging a Bavarian abbot with
attempted smuggling of art objects and se-
curities worth many millions of marks
across the Swiss border. Although at the
time doubting this sensational story, I had
no sufficient proof to deny it. But now I
have heard the following true story from
eye-witnesses who were present at the time
in Munich, as guests of St. Boniface Abbey.

Father Gabriel, who has been wrongly
styled "Abbot," was only a guest at the
monastery and in no way connected with it.
He took charge of transporting the goods
of a sisterhood that was to settle in Frei-
burg, Switzerland. Among their effects were
a few paintings, one of them a copy of a
Raphael Madonna, mistaken by the custom
officials for an original by Raphael, and in
consequence the whole consignment was
held up for further inspection. Upon closer
investigation certificates and securities were
found sewn up in mattresses.

Because a whole car was placed at the
disposal of the sisters to carry their effects
to Switzerland, some shrewd dealers thought
this to be a good opportunity to smuggle
some of their securities across the border.
And this was done without the knowledge
of the sisters, much less of the Benedictines.
Father Gabriel's implication in this matter
has as yet not been verified. The abbot of
St. Boniface in Munich, Wunibald by name,
was at the time in Switzerland for his
health. When the press reports implicating
his monastery reached him, he at once
hastened to Munich and found that neither
his monastery nor the sisterhood were in
any way connected with this affair.

Very truly yours,

P. Raphael, O. S. B.

St. Anselm's College, Manchester N. H.,
Oct. 25, 1920.

The Painter of Nana

Editor American Art News.

Dear Sir: Anent M. E. Govett's interest-
ing letter (duplicates of old masters) in
your last issue, I recall the painting entitled
"Nana" exhibited in Chicago during the
World's Fair, 1893. The artist's name was
Suchodolski and if I remember correctly,
he was also an exhibitor in the Polish sec-
tion of Fine Arts at the World's Columbian
Exhibition.

G. Frank Muller.

N. Y., Oct. 25, 1920.

"WHAT'S IN A NAME?"

Mr. Newton Parker is visiting Mr. Parker
Newton, the well-known landscape painter,
at his home on Terrace View, Norfolk—
Winsted, Conn. Citizen.

Said Parker Newton to Newton Parker,
"We'd catch some trout if the day were
darker."

"I think it's a better day for shootin'!"
Said Newton Parker to Parker Newton.

—N. Y. Tribune.

Edward C. Volkert has returned to his
N. Y. studio where he will exhibit during
the winter. His pictures will be shown in
Cincinnati this winter with those of a group
of six American painters—Elliott Clark,
Hobart Nichols, Ivan Olinsky, Edward H.
Potthast and Henry B. Snell. He has also
been invited to show with a group of animal
painters including William H. Howe, Glenn
Newell and Carleton Wiggins. Mr. Volkert
has been painting in and about Avondale, O.

Duveen Brothers

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EXHIBITIONS NOW ON

Colonial Bookplates Display

The American Bookplate Society is holding an exhibition of Colonial bookplates at the National Arts Club to Dec. 1 next. The exhibition is held in connection with the tercentenary international celebration of the meeting of the first American legislative assembly, the Mayflower Compact, and the landing of the Pilgrim Fathers, which mark the beginning of free institutions in America. It is the most comprehensive show of early American bookplates ever assembled in N. Y.

Few people know that Paul Revere was a bookplate engraver, but here may be seen many examples of his work. Original impressions of George Washington's bookplate are found in few collections, but here it may be seen with other bookplates of early Presidents, Signers, and hundreds of others of importance in Colonial history.

American Bird Drawings at Kennedy's

At the Kennedy Galleries, No. 613 Fifth Ave., the inner room is filled with original drawings in color, of American birds, by Charles E. Heil. "The careful accuracy of the execution and the spirited attitudes and gestures of the birds produce a most agreeable impression," says Miss Carey in the N. Y. Times. "Each little creature is given its true character—Blue Jay, Field Sparrow, Warbler and Night Heron—each is delicately differentiated from his neighbor and shown as a little personage beneath his colored coat. Work of this kind always will have its public among people who care for nature and, after nature, art. Its quiet dignity and gentle beauty are refreshing notes in the exhibition zone."

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Lubschez Photos at City Club

At the City Club Ben J. Lubschez is displaying a collection of photographs. These are all views out of doors taken in various parts of the country and offering great variety. A view of the truck and taxi driveway at the Pa. Station, with the sun streaming in between the huge pillars, is one of the most attractive. Other N. Y. views giving good treatment of light and dark tones are "Toward Times Square," "Across Bryant Park" and the "Woolworth Building."

A. V. Tack's Winnipeg Murals

For the new Parliament House at Winnipeg, Manitoba, Augustus V. Tack has completed a series of mural decorations for the wall spaces of the legislative chamber. The seven panels in the ceiling are expressive of the origins of legislation. Flying figures bear scrolls inscribed with the names of the ancient codes, the Babylonian, Egyptian, Hindu, Mosaic, Roman, Draconian and Magna Charta. In the six spaces between the penetrations around the chamber are panels decorated with allegorical figures representing the virtues, running from the speaker's chair in either direction. At the apex of the apse are two flying figures in dull gold bearing the shield of the Province of Manitoba. Beneath in the centre is the figure of Justice, attended by Knowledge and Wisdom. On each side of this group are figures symbolic of Humanity, and intertwined in the background is the Tree of Life. The two heroic figures on either side of the apse are symbolical of the youth of Canada, of those who have given their lives in war.

Rare Oriental Treasures

The recent return of Mr. John Sparks from London, and the rearrangement and opening for the season of his attractive rooms at No. 707 Fifth Ave. (Ehrich Building), is of more than passing interest to lovers of rare and choice Oriental potteries, porcelains and art objects. Mr. Sparks has brought over this year some unusual specimens of the art of the Orient and these are displayed with such taste and discernment as to make their study an especial pleasure. Among the many notable objects now shown are a Sung Celadon bowl, two remarkable Ming vases, with biscuit fish decoration, a splendid set of five early Kang-shi vases, two famille verte, and two large vases, famille verte, on a mahogany background. There is also a beautiful Kang He hanging—so rich and soft in tone as to resemble an old tapestry.

Old English Furniture at Vernay's

The various pieces which Mr. Arthur S. Vernay collected in Europe during the summer are shown in several new rooms which have been opened in his galleries, No. 12 E. 45th St. One in particular contains only exceptional examples of English furniture, viz: a superb Hepplewhite Sideboard with the side pieces and urns forming a dining room decoration of the utmost importance. This sideboard came from Blaise Castle, Bristol. A beautiful set of twelve Hepplewhite Chairs, a pair of Hepplewhite Console Tables, measuring 10 feet 1½ inches in length, two superb Chinese Mirror Paintings, a small and rare collection of Bracket Clocks, a Refectory Table of the finest quality and an important Sheraton Secretarial Desk are also shown in this room.

An unusual purchase is the entire Paneling from Eltham House, built in 1634 at Eltham, Kent. The House was extremely interesting from an historical standpoint, even "the ghost, a little old gentleman in grey" is still talked of by the villagers. A few pieces of furniture were found in Christiana and Copenhagen, also in Spain. These are included in the collection.

Miss Susan Ricker Knox is holding a two weeks' exhibition of landscapes, still lifes and figure works at the Fuller Galleries, Springfield, Mass.

The artists of Hillsdale, N. J., and vicinity have formed an organization and held the first annual exhibition of their works at Hillsdale Sept. 13-27 last.

Miss Henrietta M. Shore, who has been painting in Newfoundland since July, has returned to her studio in the Rembrandt.

CHICAGO

The juries on the coming annual oil exhibition at the Art Institute, to open Nov. 4, are now busy, and reputations are in the balance. Three local men, Alfred Juergens, Carl Krafft and Fred Grant, are serving on the jury. Many of the entries were seen at Bryden's last week where they had been sent to be fittingly and beautifully framed. More attention is paid to framing generally year by year.

Great preparations are under way for the exhibition at Aurora under the auspices of the Art League. This is to be the most extensive and important collection of paintings ever shown in that city.

The Anderson Galleries on Michigan Ave. announce a forthcoming exhibition of etchings that will include examples of all the foremost men in this line.

At the galleries of Henry Reinhardt there is a Moreland landscape, something uncommon here. Two portraits by Sir Peter Lely and a small head of a young girl by Wm. Beechy.

A dozen colorful canvases by E. Caser, representing his activities since his discharge from service in the Italian army, have been received at the O'Brien Galleries. They include not only figure and landscape compositions, but two unusual and exquisite marines. Caser maintains his usual richness and beauty of color and fine decorative sense and the exhibition promises to be most popular. Two fine old XVIII C. English landscapes and two Venetian subjects by Mareschi are among the additions to the collection of old canvases and were secured from a private collection in an old castle in Scotland.

Mr. J. W. Young returned last week from Denver and reports interesting developments along the line of art appreciation in the West. His collection was much appreciated by the press and people of the mountain metropolis.

Two important Inneses, recently secured from a private collection, have been sold by Carson Pirie Scott & Co. These transactions with the sale of Rangers establishes a high record for the month.

The Art Institute has recently purchased two important French portraits, one of Auguste Renoir, by Albert Andre, and the other of a young woman, by Henri Regnault. Bequests in the wills of the late Messrs. Black and Arthur J. Eddy greatly increase the endowment of the Institute. The record of attendance for July and August exceeded any former season, running well over 100,000 in each of these supposedly quiet summer months. The Mucha panels and the International collection explained in some degree the increased attendance. The Mucha exhibition has proven so popular that it was extended for 60 days. On Sept. 22 the advertising show opened to the public and all the commercial art studios and large art departments of leading advertising agencies were represented by their best work. Carl Krafft staged a "one man" show of his summer work along the Mississippi, at the Institute, to Oct. 24.

Miss Gerda Ahlm, foremost local restorer, reports a recent find which will be one of the sensations of the year once the details are available for publication. A portrait, brought to her studio for cleaning and revarnishing proved, after much smoke and dirt was removed, to be one of those things which collectors are ever hoping to discover in attics or antique shops, but which so seldom prove to be what their discoverers have dreamed. This is the third great discovery of the kind that has been made here, and two of the three were in no small measure due to the knowledge and skill of Miss Ahlm.

Louis Betts has just returned from several months spent in a fishing camp and will make Chicago his home this winter. His portraits will be seen from time to time at the O'Brien galleries in the beautiful old Colonial mansion of north Michigan Ave.

Evelyn Marie Stuart.

Henry S. Eddy has returned from Provincetown, Mass., where he painted a number of his delightful, high-keyed, joyous outdoor canvases which he will exhibit later at the Babcock Galleries. He is settled for the winter in his new Sherwood studio.

Miss Louise L. Heustis is still at Newport where she has been since early summer painting portraits.

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ARTISTS' EXHIBITION CALENDAR

Chicago—Annual exhibition oils, Art Institute. Opens Nov. 4.
Concord, Mass.—Fifth annual exhibition, oils, charcoal, crayon and pen and ink sketches. Opens Nov. 15. Exhibits received to Nov. 4.
Philadelphia—Annual Watercolor and Pa. Society of Miniature Painters exhibitions, Pa. Academy. Opens Nov. 8.
New Haven, Conn.—Paint and Clay Club Third annual exhibition "Little Pictures." Dec. 4-18. Entries close Nov. 20.

SPECIAL NEW YORK EXHIBITIONS

Ainslee Gallery, 615 Fifth Ave.—Paintings by George Inness, A. H. Wyant, Homer Martin, Winslow Homer, J. Francis Murphy, and the Barbizon, Modern Dutch and Early English Masters.
Arden Gallery, 599 Fifth Ave.—American Society Miniature Painters 22nd annual exhibition, Nov. 1-15.
Babcock Gallery, 19 E. 49 St.—Autumn display of American paintings.
Camera Club, 121 W. 68 St.—Carbon Photographs by Alexander Keighley, F. R. P. S., to Dec. 1.
Civic Club, 14 W. 12 St.—Photographs of Life and Labor, to Nov. 3.
Daniel Gallery, 2 W. 47 St.—Modern Painters, to Nov. 12.
Ehrich Galleries, 707 Fifth Ave.—Fifteen representative examples of Thomas Sully.
Fragile Gallery, 607 Fifth Ave.—Works by Ettore Caser, to Nov. 18. American Art in Paris by P. H. Bruce. Recent paintings of Porto Rico by H. Dudley Murphy.
556 Fifth Ave.—Lithographs, 1820-1920. Wood engravings by August Lepere.
668 Fifth Ave.—Paintings and drawing by Boutet de Monvel, to Nov. 6.
Kennedy Galleries, 613 Fifth Ave.—Original drawings of American Birds by Charles E. Weil.
Keppel Gallery, 4 E. 39 St.—Memorial exhibition of Zorn Etchings, to Nov. 6.
Macbeth Gallery, 450 Fifth Ave.—Paintings by Ben Foster, Gardner Symons, Robert Henri and Hovsep Pushman, to Nov. 8.
Metropolitan Museum, Central Park at E. 82 St.—Open daily from 10 A. M. to 5 P. M., Saturday until 6 P. M., Sunday, 1 P. M. to 6 P. M. Admission Monday and Friday, 25c.
Milch Galleries—Paintings by Eliot Clark, Hobart Nichols, Ivan Olinisky, E. H. Potthast, Henry B. Snell, E. C. Volkert (3 each); 4 watercolors by Childe Hassam, to Nov. 13. Paintings and drawings made in Belgium by Geo. Wharton Edwards, to Oct. 30.
Montross Gallery, 550 Fifth Ave.—Works by Vincent van Gogh. Admission 25 cents. Works by American Etchers to Nov. 20.
Museum of French Art, 599 Fifth Ave.—Collection modern French Art, assembled and brought over by Mr. A. M. Reitlinger of Paris. To open Nov. 3.
N. Y. Public Library, Fifth Ave. and 42 St.—Annual Exhibition of Recent Additions to Print Collections. Including the Mielatz Etchings, Samuel Colman's Etchings and Color Prints by the late Helen Hyde. Technical exhibition, "Making of Prints," Stuart Gallery.
Pratt Institute, Brooklyn—Shipyards paintings by John C. Johansen to Nov. 23.
Rosenbach Galleries, 273 Madison Ave.—Rare books and MSS., English and French color prints, Whistler etchings, Barbizon pictures, antique furniture and art objects, to November 8.
Woman's University Club, 106 E. 52 St.—Paintings of Paris, Japanese and Southern Gardens by Blanche Malone.

ART AND BOOK AUCTION CALENDAR

American Art Galleries, Madison Square S.—Dr. Pleasant Hunter's collection old English and American China, glass, prints, books, etc. Nov. 4-6, afternoons. Exhibition to date of sale.
Anderson Galleries, Park Ave. and 59 St.—E. A. Housman collection of early American furniture, books, prints, etc., Oct. 30, afternoon. Association books, collected by Mr. E. W. Coggeshall. Nov. 4, evening.
Walpole Gallery, 10 E. 49 St.—Chinese and Japanese art objects, etc., Oct. 29-30, afternoons. Japanese color prints and printed books, Nov. 4-5, evenings.

PARIS**November Art Auctions**

Nov. 3-6—Hôtel Drouot, salle No. 1, Objets d'art & d'ameublement, Bijoux, dentelles, appartenant à Mme. X. Dubourg.—Lair Dubreuil, auctioneer; Guillaume, expert.
Nov. 5-6—Hôtel Drouot, salle No. 7, Collection Beurdeley même vente, Estampes Modernes.—Lair Dubreuil, Baudoin, auctioneers; Loys Delteil, expert.
Nov. 8-13—Galerie Manzi, rue Ville-l'Évêque, Collection Manzi, Estampes japonaises, Obj. d'art d'Extrême-Orient, Bricout.—Lair Dubreuil, Baudoin, auctioneers; Vignier & Portier, experts.
Nov. 8-13—Hôtel Drouot, salle No. 9, Bibliothèque de feu Mr. Delafosse, 2ème Vente Livres anciens & modernes.—Lair Dubreuil, auctioneer; Meynial, expert.
Nov. 15-16—Hôtel Drouot, salle No. 6, Tableaux, Obj. d'art anciens, Objets de haute curiosité, tapisseries, appartenant à Mme. H. M.—Lair Dubreuil, auctioneer; Paulme, Lasquin, Lèman, experts.
Nov. 15-18—Hôtel Drouot, salle 7, Vente Bibliothèque Comte René de Béarn (2 Partie), Henri Baudoin, Auctioneer; Lucien Gougy, expert. Exposition le 14 Novembre.
Nov. 19—Galerie Georges Petit, Collection de feu Mr. Roybat, 1ère partie, Sculptures, meubles, tapisseries principalement du Moyen Age et de la Renaissance.—Lair Dubreuil, Baudoin, auctioneers; Mannheim, Lèman, experts.

Nov. 20—Hôtel Drouot, salle No. 7, Collection d'un amateur rouennais Faïences & Céramiques anciennes principalement de Rouen.—Lair Dubreuil, auctioneer; Vandermeesch, expert.
Nov. 30—Dec. 1-2—Galerie Georges Petit, Collection Beurdeley, 2ème Vente Dessins Modernes.—Lair Dubreuil, Baudoin, auctioneers; Schoeller Administrateur de la Galerie Petit & Brame, experts.

COMING PARIS ART SALES

The sales of art-works will be resumed in November, and early in that month MM. Lair-Dubreuil and Henri Baudouin will disperse the celebrated Beurdeley collection of modern prints, one of the most complete in existence, and which promises to be as successful as the previous sales from the same connoisseur portfolios. This sale will be closely followed by that of the prints collected by the late M. Manzi, which have also a great reputation.

The second part of Comte René de Béarn's library, the first of which was sold last summer, will be the next important event. A third sale from the same collection will take place in January, and this in all probability will be the most important.

The end of November will be marked by the sale of fine art-objects, chiefly mediaeval and Renaissance, belonging to the late Ferdinand Roybet, the painter, which he was wont to introduce into his famous pictures. The season begins auspiciously and holds some sensational events in store.

ART AND BOOK SALES**Barnes Book Sale**

The first session of the sale of the library of Charles J. Barnes, held Monday afternoon at the Anderson Galleries, brought \$2,905.10. Many of the books were first editions.

Among the choice lots sold was a copy of the Ingoldsby Legends; or, Mirth and Marvels. The illustrations are by Leech Buss and Cruikshank. It was bought by E. R. Cole for \$162.50.

A set of a Japan paper edition, limited to 100 copies, of the novels and tales of James M. Barrie was sold to G. Wells for \$136. A first edition of Catena Librorum Tacendorum was bought by J. B. Stanley for \$97.50. A complete set of the archaeological reports and monographs of the archaeological survey of India was bought by the New York State Public Library for \$70.

The second session, Oct. 26, brought \$3,832.

A choice copy of Cicero's Epistolarum Familiarium was sold to J. F. Drake for \$470, who also bought a copy of the edition of Cato Major for \$85. The Interesting Memoirs of Harriet Wilson, illustrated with 20 colored plates, was bought by E. B. Strings for \$107.50, and a rare work on cookery, The Good Housewife's Jewel, was sold to the E. R. Gee Company for \$125.

Several presentation copies and first editions of the works of Eugene Field were sold at the third and final session, Oct. 27.

One privately printed first edition of A Little Book of Western Verse, an autograph presentation copy, was bought by the E. R. Gee Company for \$225. The book was ornated in gold and colors by Eugene Field, and laid in was a Ms. copy of the second stanza of "The Bibliomaniac's Prayer." Twelve Volumes, The Writings and Verse of Eugene Field, of the rare Japan paper edition of which only 100 copies were issued, brought the top price of the sale, \$610, purchased by J. F. Drake, Inc.

A collected set of the first editions of the writings of Martha W. Freer, 19 volumes, was bought by E. B. Springs for \$140, and another collection of first editions of Leigh Hunt's writings was sold to Gabriel Wells for \$240.

The total of the afternoon's sale was \$3,302, making a grand total for the sale of \$10,057.23.

ROCHESTER (N. Y.)

An exhibition of the history of the art of printing is now on at the Memorial Art Gallery.

Those in charge of the exhibition resolved at the outset that attendance should not be confined, as is often the case, to the printers. The exhibition is a local affair and has been arranged by Mr. Elmer Adler of Rochester, and many of the exhibits are from his private collection.

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NEWPORT

The retrospective exhibition at the Art Assn. included only works of American masters who once lived in Newport. A brief account of the works shown there will give an idea of its unusual value and importance. Opposite the door as one entered there hung John Smibert's "Bishop Berkeley and Family," belonging to Yale College. Two portraits of high quality by Joseph Blackburn, "Mr. Samuel Cutts" and "Mrs. Samuel Cutts" hung on either side. A fine Thomas Sully, "Mrs. Donaldson," was nearby. John Trumbull's "The Artist" was Stuart was represented by two works, his Alexander, Stuart's first instructor, was rep-Hunter. There was a fine Allston, the "Reton D. Cushing were there. John La Farge's Dog," were in this gallery, and a charming building. There were Homer Martin's "Secdid Richards, "Sea Shore," was shown. Frederick P. Vintori's "Admiral Luce" had been loaned by the War College and the late C. Porter had three portraits. Jane Stuart unfinished portrait of Lafayette was in the library, as was Daniel Huntington's "Washington" hung there also. Several miniatures by Malbone were in a case, as were miniatures of Staigg and also one of his portraits. Henry Inman, Anne Hall and Abby Mason Brown are represented among the miniatures. It is amazing that such a collection could be gathered under one roof, and the association has good reason to be very proud of its achievement.

DES MOINES (IOWA)

The art collection of the Des Moines Women's Club has been augmented by the presentation of "Thompson's Bend," a large canvas by Gardner Symons. The painting, done in Dec., 1919, is the gift of Gideon D. Ellyson in memory of his wife, Alice Ellyson, who served the club both as its treasurer and its president. Mrs. Frank O. Green, for more than thirty years a close friend of Mrs. Ellyson, presented the painting in behalf of the donor.

The collection was started from a \$1,000 fund donated by F. M. Gilbert in 1890 for the establishment of a free art gallery. Many art works have been purchased, and during Mrs. Ellyson's term of office three important pictures were secured, namely, Thomas Moran's "Venetian Castles," "The House by the Sea," by Elihu Vedder, and "Late Afternoon," by Bruce Crane.

COLUMBUS, O.

The winter art season opened Thursday at the Gallery of Fine Arts with an exhibition of 71 paintings by the late Henry Gold-en-Dearth.

BOSTON

At the Boston Art Club this month there is shown the third and last panel which Vesper George was commissioned to paint for the McLain High School, Greenfield, Ohio. It is a large panel measuring 40 by 9½ feet and contains nearly 50 life-size figures. Mr. George calls it the "Melting Pot." In the left section of the panel the artist has vividly pictured a stream of immigrants pouring down from a steamer's gang-plank to the shores of America. The center section is composed of his symbolization of the "Melting Pot," through which the immigrants pass before becoming later Americanized, and in the right-hand side one sees the procession joyously taking up their work in the different fields of labor and industry of all kinds. Further on and in the upper right-hand corner is a towering city which represents the ultimate goal of prosperity which the fruit of labor will bring. Mr. George is an able draftsman and has taken extreme pains in the selection of his models for the delineation of the numerous types represented.

The Vose Galleries are showing this week to Nov. 1 the work of Arthur C. Goodwin, a former Boston painter, now working in N. Y. Mr. Goodwin displays 14 canvases, all more or less in his own characteristic style. His figures, buildings, gardens are more or less undefined and indistinct. But this does not matter, since it is the big effect, the fleeting impression, which Mr. Goodwin is after. And in many of his paintings he does convey this feeling successfully. Take, for instance, "The Park Street Church," perhaps the most pleasing of the group. In the artist's larger canvases, such as the two scenes of the Public Garden, there is pictorial effect and an interesting note is struck by figures in the foreground splashed in white against the warm colors of the foliage.

Boston has been given the first opportunity to view the etchings of Louis Orr, a Hartford artist who has spent the last 14 years in the vicinity of Paris. Approximately 30 of Mr. Orr's best prints are included in the current exhibition at Doll & Richards. In the permanent collection of the Luxembourg Gallery there are 33 of his original drawings and etchings, and his etched plate "Le Canal de la Monnaie (Pont Neuf)" is the first work of art by an American artist to be placed in the Louvre.

Mr. Orr's etchings, when they come to be viewed in the principal cities of America, will undoubtedly exert an influence on present-day American etchers. His scenes are enveloped in atmosphere, an effect wholly produced by countless cleanly-etched lines in proper value to each other. He combines in one plate the qualities of depth, feeling, solidity, luminosity and remarkable carrying power. The artist's large plates are monumental in design, with pictorial and dramatic effect, while his series of small etchings of Old Paris, which Scribner's Magazine is soon to publish, have that charm and intimacy in keeping with their romantic subjects.

Sidney Woodward.

CINCINNATI

For the past three weeks a special grouping of the works of the late Frank Duveneck owned by the Museum, not already hanging in the Memorial Exhibition, has been shown in the two galleries adjoining. This exhibition has furnished an opportunity of studying together all of the dead artist's oils, pastels, watercolors and sculptures. Practically everything has been included except the etchings, from Duveneck's earliest to his latest work, from the sketch to the complete canvas. Most of the pictures have been seen here before, but the group of watercolors, several of which show landscapes made familiar through his oils provide fresh surprise. Even to the veriest layman the exhibition conveys the vigor, poise and great simplicity of the man to whom Cincinnati owes so much.

Two of the younger artists of the home colony have just closed a small exhibition in the little gallery in the Schmidtlapp Building. Frank Meyer's landscapes and portraits in oil showed vigor and nice clean color. Charles Locke's tempera studies possess decorative charm but his pencil sketches of scenes in and around the city are especially interesting—their delicacy of feeling and simple expression have turned some of the city's homely spots into picturesque and delightful little sketches.

The Museum has been trying more and more to establish a close connection between the school children and the work of the Museum and the children's designs in block printing hung on the screens in the library are indeed gratifying results. They were made in a class held at the Art Academy during the summer and the rhythm of design and interesting colors speak great promise for some of these young students.

Mrs. Bessie Hoover Wessel and Mrs. Frances Parrand Dodge are holding a joint exhibition of oils at one of the Fourth St. galleries. Mrs. Wessel's canvases, with the exception of two or three, are small but beautifully drawn and full of good workmanship. Most of them were done this summer on Long Island. Mrs. Dodge's landscapes are mostly of local subjects and show the poetic feeling and decorativeness we always look for in her work.

Marion Chamberlain.

MONTREAL

The art season may now be said to have fully begun here as indicated by several exhibitions now on. The pictures of the War Memorials having occupied all the upper galleries of the Art Association during the past month, one now takes one's last look at them before their shipment to Ottawa, where they will be reverently relegated to the dark cellar-vaults of the Museum building until such time as a special structure shall be erected for their particular housing. A fair attendance marked the exhibition, but the general feeling has been that the public have had enough of war pictures and the goodbye to them is not made with deep regret. Against the time of their reappearance, however, the reason for their being, namely, as pictorial records of what took place both in the area of the war and in the manufacture of munitions at home, will be fully justified to those persons, too young today to fully realize what sacrifices their fathers, brothers—and sisters also—had made for their country during the war. As works of art they have already received mention in the ART NEWS.

Simultaneously with that exhibition upstairs, there was held in the Lecture room an exhibition of watercolors by the English artist Romilly Fedden, which previously had been seen in N. Y. and was reviewed at the time. Now the Lecture room is devoted to an exhibition of sculpture by Katherine E. Wallis and Oscar Waldmann. Miss Wallis is a Canadian whose studio has been in Paris for a number of years, and the work she brings with her evidences her artistic promise and present achievement. In point of subject she is versatile to a degree and the treatment varies in accordance. Young child life would seem to appeal to her most, in which the expression and modelling have been carried out very sympathetically. There are also watercolors by Miss Wallis, executed in a broad manner; and useful articles, such as tea-coseys representing types of Alsatian women, the heads carved and colored in wood, and the wide-flounced skirts (in real material) true to the locality, all from Miss Wallis' hand—charmingly dainty.

Oscar Waldmann shows statuettes in bronze of lions and a "Tigress with Serpent," which prove him to be an accomplished animal sculptor. He also shows a delicately refined relief porcelain of a lady seated, which may be a portrait of Miss Wallis.

Another show is in the Print room where Walter Raymond Duff, who did useful service technically during the war, has an exhibition of portrait etching. His work is worthy of inspection and study, he draws remarkably well, invests his portraits with definite character; and in the case of his lady sitters, with an alluring charm. He employs the several modes of expression, line etching, dry-point, and soft-ground etching, in which latter method he is especially successful in imparting an atmospheric and poetic feeling. Among the portraits exhibited, one that has an international interest, is that of Sir Thomas Lipton, yachting cap in hand. Of a more local recognizability

is a good dry-point of Sir Frederick Williams-Taylor.

A further exhibition in the city is at the Johnson Galleries where examples of the unique work, chiefly in pastels, of dream-children by Charles de Belle, are on view and for sale. Mr. de Belle's reputation was begun in London, and Canada is the richer by his residence here.

Among the studio notes it may be mentioned that G. Horne Russell has returned from a summer trip to England where he incidentally painted a couple of portraits. The Misses Des Clayes have not yet returned from their trip home to Scotland. Dickson Patterson has lately completed portraits in oil of early professors in the Medical Faculty for McGill University and has in hand a portrait of the late Sir Wm. Osler wearing the D. C. L. gown of Oxford. Artists doing commercial work are all extremely busy.

PROVIDENCE (R. I.)

The annual autumn exhibition of paintings by contemporary artists at the Rhode Island School of Design, now on, marks the formal opening of the art season here. A number of prize paintings are included, and others by noted artists not before exhibited. Among the latter are two striking portraits by Leopold G. Seyffert of Herbert J. Wells and John R. Rathorn. Among the prize paintings are "The Young Woman in Olive Plush," by Abbott H. Thayer, which took the first medal at Carnegie Institute, Pittsburgh; "Portrait of a Russian Woman," by Eugene Speicher, which took the Carol H. Beck prize at the Pa. Academy; "A Mountain Courtship," by James R. Hopkins, which took the Norman W. Harris medal at the Chicago Art Institute in 1916, and the Thomas B. Clark prize at the National Academy last winter; "The Green River," by Robert Spencer, which took the Altman prize at the Academy in 1920, and "The Sunny Hillside," by Charles H. Davis, awarded the William A. Clark prize and silver medal at the Corcoran Gallery last winter. The famous bronze equestrian statue of Joan of Arc, by Anna Vaughan Hyatt, is the only piece of sculpture.

R. Sloan Bredin, Bruce Crane, Paul Dougherty, John F. Folinsbee, Frederick C. Freiseke, Arthur C. Goodwin, Albert L. Groll, Childe Hassam, Robert Henri, Charles S. Hopkinson, William James, Rockwell Kent, Ernest Lawson, Willard L. Metcalf, Richard E. Miller, J. Francis Murphy, Henry W. Ranger, Edward W. Redfield, Charles Rosen, Howard E. Smith, Gardner Symons, Edmund O. Tarbell, Walter Ufer and the late J. Alden Weir are all represented.

CHARLESTON (S. C.)

The Carolina Art Association is formulating plans which will be of interest throughout the Southland. These call for an "All Southern Art Exhibit" to be held in the Gibbes Art building here in March, 1921, and letters are being mailed to all art associations in the Southern states asking them to send examples of the work of their members.

PHILADELPHIA

A "one woman" show of oils by Ann Heebner McDonald is on at the Art Alliance to Nov. 11. The artist was a student at the Penn. Academy for some time and later worked in Parker's Studio in Paris under Whistler, Simon and Cottet, specializing in studies of children, flowers and still lifes. Until Nov. 15 at the same place there is on an exhibition of glass and lustreware by the Americans, Sidney Callowhill, Sarah Ryel Comer, Sara Pearsall and Clara Wakeman.

At the Rosenbach Galleries there is now on a collection of the works of Everett Bryant, including landscape, figures and flower pieces extremely well done in modern style but at the same time altogether satisfactory as decorative motifs.

The number of works submitted for inspection by the jury of the coming watercolor show at the Academy is reported to be far below the average of former years as collected from the local artists. Whether the painters outside of the Phila. Watercolor Society feel that they have but little favor with the jury is not definitely known but, at any rate, it would be most unfortunate if the exhibition should lack representation by the independent men not connected with the local club. In last year's exhibition large wall space was monopolized by "one man" groups, leading to the natural conclusion that there must have been much good work equally interesting to the public excluded.

That old organization identified with the local art life for so many years, the Phila. Sketch Club, held its First Autumn Meeting and Dinner at the Club House Oct. 9, opening at the same time an exhibition of summer sketches by the members. Frank W. Taylor, connected with the Club from its earliest days presided at the meeting. The report of the treasurer, Frank W. Whiteside, shows a substantial balance to the credit of the club after a number of its obligations had been satisfied.

Upwards of 60 pictures of the Johnson collection are exposed in Memorial Hall, Fairmont Park, as a temporary measure pending the establishment of a permanent installation. The works are mainly of the French school of 1830, including examples of most of the Barbizon painters. This exhibition succeeds that of last spring when the works of early Italian artists were shown. Barye also is represented and among the painters Courbet, Couture, Decamps, Daumier. Of the Barbizon pictures Millet's pastel of "The Goatherd Girl" in one of the important works. Among the Corot's is an early work, "Nightfall." There is a fine "Bridge" by Jacob Maris and a curious work by Manet, "Sinking of the Alabama by the Kearsage." Whistler's "Lady of the Lang Lysen" is one of the most interesting canvases. Two decorative panels by Puvis de Chavannes are shown.

Eugene Castello.

MINNEAPOLIS

The sixth annual exhibition of the work of Minneapolis artists is on at the Museum through October and is one of the most important yet given. It comprises 60 oils and watercolors and many drawings and ceramics. S. Chatwood Burton of the University has 13 etchings. Knute Heldner, called one of the best Minnesota painters, shows a colorful landscape, "The Old Stone Quarry." Mr. Heldner was one of the prize winners at the State Fair last month. Two of his pictures were purchased by the Fair recently and presented to Senator Harding and Gov. James Cox, both being Minnesota views. Another exhibitor is E. Dewey Albinson, who received one of the scholarships given by the Art Students' League of N. Y.

An attractive exhibition of French, Italian and Russian silk fabrics dating from 1600-1800 has been donated to the Institute by Mrs. C. C. Bovey. These brocades and damasks are beautiful in design and coloring and the 56 pieces are artistically arranged on a pongee background and daintily framed.

A memorial exhibition of etchings by the late Anders Zorn, the distinguished Swedish artist, has been loaned from the collection of Zorn etchings belonging to Mr. H. V. Jones. The etchings fill two galleries and show the scope of the artist's work, ranging from that of 1884 down to the last few years.

Some 29 ancient Chinese paintings have been loaned to the Museum by Lai-Yuan and Co. of N. Y. The examples of the subjects utilized by Chinese artists cover a period of some ten centuries.

An old Dutch portrait representing a nobleman by Daniel Mytens has recently been acquired by the Museum.

The thirty-sixth year of the Minneapolis School of Art has opened with a full enrollment. At the Minnesota Fair an international exhibition of fine and applied arts attracted great numbers. Among the pictures offered were 26 paintings by Martha Walter, eight by Charles Russell of Great Falls, Mont., 25 by Charles Woodbury of Boston, and a group of modern fantasies by C. Bertram Hartman, of N. Y. Besides this there were 300 paintings, sculptures and examples of applied art of the official French exhibition, including Paul Besnard's portrait of Cardinal Mercier. Six full length portraits were shown by the Spanish Zuloaga.

M. C. Wells.



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